

THE FRICK COLLECTION

MEMBERS' MAGAZINE WINTER 2011

Rembrandt and His School

*Masterworks from the
Frick and Lugt Collections*



ANNUAL REPORT SUMMARY JULY 2009 – JUNE 2010

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CHRISTINE A. BUTLER

Letter from the Director

For those of you who may not have heard, I will be retiring next fall. While it was a difficult decision for me to leave this museum and library that I so dearly love, I feel that this is a good time for me to pass the baton to a new director. When I retire, I will have spent more

than eight wonderful years at The Frick Collection, during which I have had the privilege to work with a talented and dedicated staff, incredibly generous donors, and a board that has supported me unwaveringly in all our endeavors. It has been a deeply rewarding experience to serve this unique and well-loved institution, enriching its offerings while maintaining the high standards established long ago by Henry Clay Frick, and I know that I am leaving it in capable hands. After I step down in the fall, I look forward to spending more time with my family and devoting my attention to research and writing. I will continue to follow with interest the activities and evolution of the Frick, one of the world's preeminent cultural treasures.

In February, we will present a special exhibition dedicated to the achievement and legacy of Rembrandt van Rijn. The Frick's three oil paintings by the Dutch master—including his celebrated *Self-Portrait* and *Polish Rider*—and a selection of its rarely exhibited prints will be joined by sixty-five works on paper from the Frits Lugt Collection, Fondation Custodia, Paris. Studies and finished sheets by Rembrandt will be shown alongside works by some of the artists who emulated him, demonstrating the different ways they responded to his example and the independent idioms they developed. It is a show not to be missed.

Special exhibitions such as *Rembrandt and His School* constitute a significant portion of our annual budget, so we were extremely pleased to receive a generous \$500,000 grant from The Peter Jay Sharp Foundation, which will be used over the next ten years to offset some of the costs of mounting our exhibitions. In other fundraising news, I would like to thank Trustee Barbara Fleischman, who recently provided initial funding to begin an oral history program at the Center for the History of Collecting in America. We are grateful for both of these recent contributions.

If you renewed your membership during the past year or made a gift to the Annual Fund, we greatly appreciate it. Your support, when combined with grants from private foundations, corporations, and government agencies, helped us to end this fiscal year with a slight surplus—an accomplishment of which we are extremely proud considering these difficult economic times. In the following pages, you will find a summary of our financial statements and the donor lists for the twelve months between July 1, 2009, and June 30, 2010; to read a full report of our activities during this period, please visit our Web site.

The coming year promises to be an exciting one as we present a wonderful calendar of exhibitions and programs while fulfilling further initiatives to care for our collections and building. Thank you for your ongoing involvement, which is so very important to the life and vitality of this institution.

With kind regards,

A handwritten signature in black ink, which appears to read "Anne L. Poulet". The signature is fluid and cursive, with a long, sweeping line extending from the end.

Anne L. Poulet
Director

THE FRICK COLLECTION

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Detail of the Boucher Room with *Fowling and Horticulture* from *The Arts and Sciences*, studio of François Boucher (1703–1770), probably 1760–65, oil on canvas, The Frick Collection

FRONT COVER

Rembrandt van Rijn (1606–1669), *Self-Portrait Leaning on a Stone Sill*, 1639, etching, state I/II, Fondation Custodia, Collection Frits Lugt, Paris

BACK COVER

Rembrandt van Rijn, *Shah Jahan*, c. 1656–61, pen and brown ink and brown wash on paper, Fondation Custodia, Collection Frits Lugt, Paris



Rembrandt and His School

Masterworks from the Frick and Lugt Collections

February 15 through May 15, 2011

In the century that has passed since Henry Clay Frick (1849–1919) and Frederik Johannes Lugt (1884–1970) began to acquire works by Rembrandt van Rijn, the world's view of the artist has changed dramatically. In the late nineteenth century the Dutch artist was perceived as an isolated and unrecognized genius, resistant to rules and increasingly withdrawn from society over time. Today he is generally viewed as an enormously ambitious artist whose extraordinary abilities and innovative style and technique brought him spectacular market success, international fame, and numerous followers during his lifetime. This spring, Rembrandt's legacy is the subject of the Frick's special exhibition, *Rembrandt and His School: Masterworks from the Frick and Lugt Collections*, which will present a selection of paintings, prints, and drawings by the master and the diverse group of Dutch artists who make up his school, among them Gövert Flinck, Ferdinand Bol, Gerbrand van den Eeckhout, Samuel van Hoogstraten, Nicolaes Maes, Philips Koninck, and Lambert Doomer. Together, these works represent the richness of the expansive body of work produced by Rembrandt and the individuals who sought him as a teacher or an example to emulate. The ensemble, drawn from the collections formed by Frick and Lugt, also reflects the ways these collectors of different backgrounds, means, and aspirations responded to the notions of Rembrandt that prevailed during their lifetimes.

Rembrandt has been a household name and a subject of scholarly interest for centuries. Unlike many of his contemporaries, among them Frans Hals and Johannes Vermeer, he never faded into obscurity. Shifts in taste and the formulation of academic principles and classical ideals in the late seventeenth and eighteenth centuries did prompt some criticism of his work, mainly concerning his unidealized figural style, his focus on emotional states rather than narrative clarity, and the dark palette and distinctively rugged brushwork of his later paintings. It was in light of these very qualities, perceived as “anti-classical,” that Rembrandt became a model and hero for the growing number of artists working outside the academic establishment in the nineteenth century. As he was increasingly celebrated, so developed the erroneous notion that he had been neglected in the past—a man of modern sensibilities and a rebellious spirit, unwilling to submit to popular taste or social mores. This romanticization of the artist, which characterized his work as overwhelmingly inward looking and autobiographical, persisted well into the twentieth century and is reflected to different degrees in Frick's and Lugt's choices as collectors of Rembrandt. Both the American industrialist and the Dutch scholar had their first significant encounters with the artist's work in the 1890s, a decade in which Rembrandt's celebrity reached new heights, marked by a historic exhibition of 124 paintings held in 1898 at the Stedelijk Museum in Amsterdam—the city in which the artist had spent most of his career. With widely publicized discoveries of paintings by the master, Rembrandt's

oeuvre was rapidly expanding, while sales of his work, often from European aristocratic collections to American magnates, brought increasingly high prices.

In 1899, Frick acquired what he considered to be his first Rembrandt, the *Portrait of a Young Artist* (definitively attributed to a follower in the 1960s). At \$38,000, this was Frick's most expensive purchase to date and marked the beginning of his acquisitions of major Old Master pictures, which would eventually include two of Rembrandt's most famous works, the *Self-Portrait* of 1658 and *The Polish Rider*, as well as the *Old Woman with a Book* (purchased by Frick as a Rembrandt but now recognized as the work of Carel van der Pluym). These paintings possess the qualities that reinforced the notion of the artist as a non-conformist: limited and mostly somber in palette, evocative in lighting, and executed in a “rough manner”—a technique Rembrandt consciously developed over the course of his career. In the first decades of the twentieth century, such paintings seemed to epitomize Rembrandt and the qualities for which he was most celebrated at the time.

The famous *Self-Portrait* of 1658 (opposite page), painted by Rembrandt when he was fifty-two years old, was acquired by Frick in 1906 for the astounding price of \$225,000. It recently underwent conservation treatment by Dorothy Mahon of The Metropolitan Museum of Art; with its layers of discolored varnish removed, the picture exhibits once again its splendid tonal variation and Rembrandt's sensitive observation of light and shadow as well as his expert handling of the brush. In this work, the largest of the

OPPOSITE PAGE

Rembrandt van Rijn (1606–1669), *Self-Portrait*, 1658, oil on canvas, The Frick Collection



numerous self-portraits he produced over the course of his career, the artist's body is presented in an unusual frontal pose, barely contained by the picture plane. With his masterful layering of opaque and translucent paint and deliberately unblended strokes, the artist suggests the time-weathered flesh of his face and hands. Subtle dabs of red paint give life to the dark eyes shaded by the beret. From Frick's lifetime through much of the twentieth century, this picture, which Rembrandt painted two years after his infamous bankruptcy, has been interpreted in relation to the artist's troubled financial circumstances and the contemporary rejection they were presumed to reflect. In this context, the painting represents the physical toll of Rembrandt's hardship and his personal transcendence over it—the silver-tipped rattan cane doubling as a sceptre and the frontal pose recalling royal portraiture. With the new understanding of Rembrandt's insolvency being the result not of a lack of contemporary admiration for his work but of a confluence of circumstantial factors, the grandeur of this image, achieved through both its presentation of subject and dazzling application of paint, suggests other motivations and interests on the part of the artist.

At thirty-three, Rembrandt presented himself as a sixteenth-century gentleman

ABOVE, RIGHT

Rembrandt van Rijn, *Woman with a Child Frightened by a Dog*, c. 1635–36, pen and brown ink on paper, Fondation Custodia, Collection Frits Lugt, Paris

OPPOSITE PAGE

Rembrandt van Rijn, *Interior with Saskia in Bed*, c. 1640–42, pen and brown ink with brown and gray wash and red and black chalk on paper, Fondation Custodia, Collection Frits Lugt, Paris



courtier in his *Self-Portrait Leaning on a Stone Sill* (cover image). In this etching of 1639, his costume and pose allude to portraits by the Italian Renaissance masters Raphael and Titian that were in Amsterdam during Rembrandt's time. In the Frick self-portrait, Rembrandt similarly appears without brushes, palette, or any such traditional attributes of his profession and, as in the etching, he wears sumptuous period costume, in this case garments that are Polish and Middle Eastern in derivation: a heavy fur cloak, golden jerkin, white linen shirt, sparkling brocade collar, and red sash with a silver pomegranate ornament. Like the etched self-portrait, the Frick portrait has also been connected to well-known prototypes, but of Northern origin: the fur cloak and prominent placement of the hands recall images from Anthony Van Dyck's *Iconographia*, a

famous collection of engraved portraits of artists, statesmen, scholars, and other distinguished figures that was first published in 1645. This series, in which painters enjoy a prominent place, belongs to a genre of depictions of artists that has its origins in the Renaissance concept of painting as a liberal art rather than a manual craft. Through this specific reference, Rembrandt situates his *Self-Portrait* in a prestigious and longstanding Northern tradition. At the same time, however, he calls attention to his craftsmanship, though not through emblematic means. Rather, his especially broad handling of the paint emphasizes the materiality of the oil medium as well as his distinctive touch. As Colin B. Bailey emphasizes in the catalogue that accompanies the exhibition, the *Self-Portrait* is Rembrandt's declaration of his well-earned place in the ranks of celebrated



Netherlandish artists, among whom he is distinguished by his modern manner.

The Polish Rider (page 6) was painted by Rembrandt around 1655 and acquired by Frick through Roger Fry in 1910, thirteen years after its momentous rediscovery in a castle in Poland. This picture of a lone rider in military costume has evaded convincing identification as any specific biblical, literary, historical, or allegorical subject. It is instead a new rendition of the turbaned men and other exotic and heroic figures who appear in standing poses in portrait-like images executed earlier in Rembrandt's

career, now imbued with the qualities and motifs of history painting: heroic action, dramatic lighting, and a representational setting, with a brooding sky and ambiguous architectural structures appearing in the mountainous terrain in the background. This painting was the center of a heated attribution debate in the 1980s, now settled in favor of Rembrandt's authorship. Like the *Self-Portrait*, it demonstrates his unique capacity to make mundane subjects appear monumental, just as he could make monumental subjects accessible on an emotional level, blurring the lines between his history

paintings and his genre scenes and portraits.

Although Frederik "Frits" Lugt was thirty-five years younger than Frick and would live to see dramatic changes in the understanding and boundaries of Rembrandt's oeuvre, his early encounters with the master's work in the 1890s shaped his responses to and lifelong passion for his art. Today known worldwide for his essential publications on collectors' marks and sales catalogues, Lugt showed an exceptionally early and intense interest in art as a regular visitor to museums in his native Amsterdam and as an attendee, at the age



of fourteen, of the 1898 Rembrandt retrospective at the Stedelijk Museum. During the next two years, he wrote a biography of the artist (published by the Fondation Custodia in 1997) and purchased one of Rembrandt's etchings at a flea market—intimations of his future success as a scholar

ABOVE

Rembrandt van Rijn, *The Polish Rider*, c. 1655, oil on canvas, The Frick Collection

OPPOSITE PAGE

Govert Flinck (1615–1660), *Reclining Female Nude*, 1640s, black and white chalk on blue paper, Fondation Custodia, Collection Frits Lugt, Paris

and collector. With the connoisseurial skills Lugt cultivated as an employee of an Amsterdam auction house and the ample financial means that came with his marriage in 1910, he became one of the greatest collectors of Old Master prints and drawings, acquiring thousands of sheets from various European schools and periods. While he stressed the importance of selectivity, Lugt, unlike Frick, aimed for a certain degree of comprehensiveness. He actively acquired drawings by Rembrandt's many pupils and followers, embracing questions of attribution and assembling representative bodies of their

work that reveal the development of their artistry and technique over time. The autograph works by Rembrandt that Lugt acquired span his career and include finished sheets as well as studies and sketches, some made in connection with paintings, many created as exercises or for personal pleasure, and others possibly intended to serve as models for his pupils. The comments Lugt recorded on the notecards he kept for each reveal the sensitivity of both his objective insights and his subjective admiration for Rembrandt's drawings. For Lugt, these works were displays of the artist's extraordinary ability to render form

and light through line, as well as intimate and spontaneous expressions of his fellow Amsterdammer's observations, thoughts, and feelings—documents of the humanity with which Rembrandt viewed the world.

Woman with a Child Frightened by a Dog (page 4), which dates from the middle of Rembrandt's first decade as an independent master in Amsterdam, exhibits the artist's dazzlingly rapid penwork. With the single strokes that define the baby's brow and chubby cheek and the squiggle of ink that represents his open mouth, Rembrandt conveys the child's apprehension, while the woman's amused concern is evident from her inclined head and half smile. He creates the illusion of depth and forward projection through the most minimal means, varying the amount of pressure he applies to his pen. The thick lines that give form to the woman's head, hand, and basket (which, as a result, appear closer to the picture plane) contrast with the thinner, lighter contours of her upper arm and shoulder and the dog's hindquarters, which recede into space. Although he only occasionally depicted children in his paintings and prints, Rembrandt made several drawings of them in the 1630s and 1640s. Once interpreted in relation to the infants he and his wife, Saskia, had lost before having their only surviving child, Titus, in 1641, sheets such as *Woman with a Child Frightened by a Dog*, whether produced for personal pleasure or for use in his studio, are foremost exercises in translating into line the uninhibited emotions of children.

The 1640s are traditionally characterized as a decade of intense introspection for Rembrandt, the beginning of his inward turn

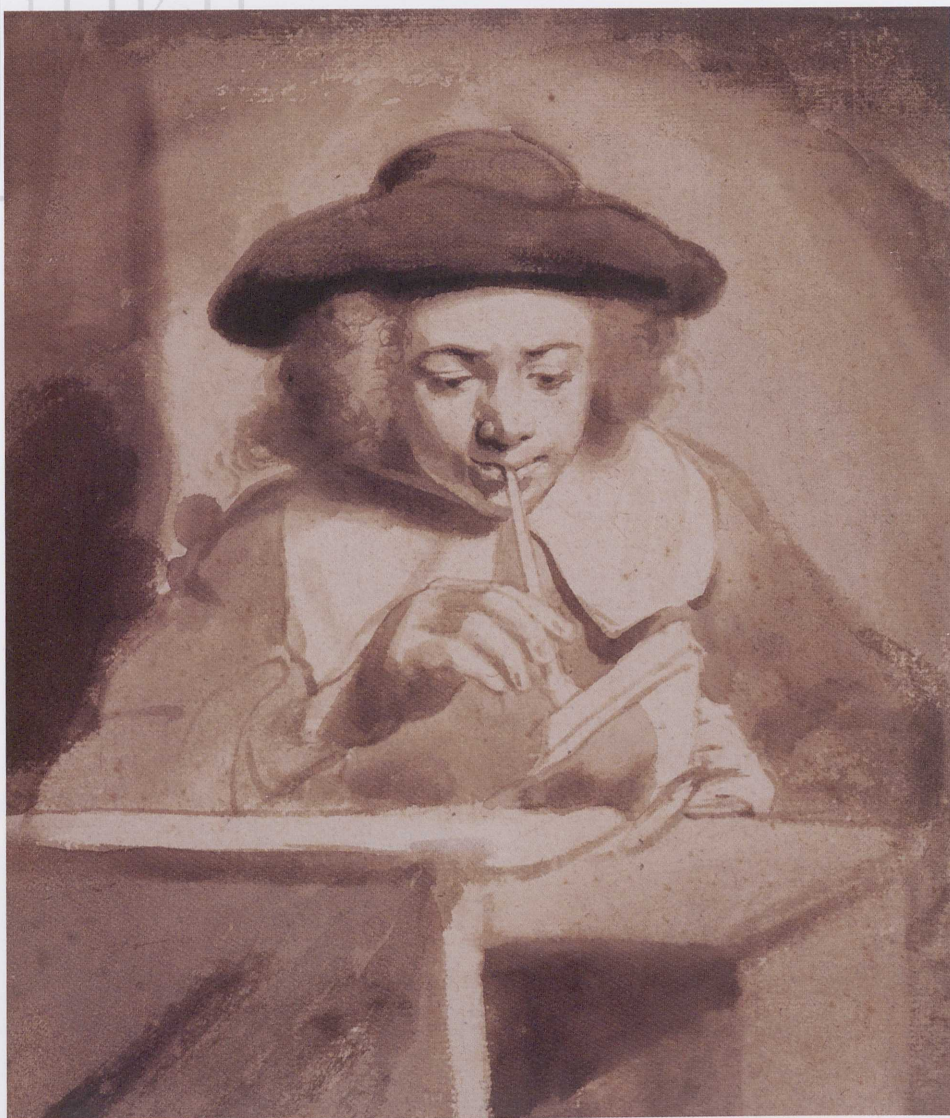


in response to the illness and death of his wife in 1642. The drawing known as *Interior with Saskia in Bed* (page 5), thought to represent his wife and their maid in their fashionable townhouse on the Sint-Anthoniesbreestraat in Amsterdam (today the Rembrandthuis), is dated to about 1640–42. Over the bold, thick lines with which he laid out the scene, Rembrandt applied an unusually extensive amount of both brown and gray wash, not to define space but to color the composition as if it were a painting. Within this rich image, the figure of the maid is left without washes to indicate the stream of light that enters from the right. The dry application of the brown wash on the bed leaves bits of the paper exposed. The effect is that of dappled light moving across the furniture's surfaces. For Lugt, who acquired this drawing in 1919, early in his life as a collector, the artist's special care in finishing the drawing was an expression of his tenderness for his wife and a demonstration of the loving attention he paid to her during her illness. Rembrandt produced a variety of works in the 1640s, and the moody qualities of some of them represent an aesthetic rather than emotional endeavour. Nonetheless, the artist, who put on paper so much of what he observed around him, also used

the medium of drawing as an occasional venue for subjects of personal significance and sentiment.

Rembrandt's critical acclaim and growing fame brought him many pupils. These young artists sought him out for both long-term apprenticeships and shorter periods of training that followed apprenticeships elsewhere. As in other workshops in various parts of Europe, drawing was of central importance to the education that Rembrandt offered his pupils, as it was the medium through which they developed their visual and manual dexterity. A large number of the sheets featured in the exhibition date to the years Rembrandt's students were working outside his studio in independent idioms that both derive and depart from their master's example. While their departures from his distinctive technique and style reflect their exposure to other artistic currents as well as the vicissitudes of taste, they also reflect a close association with an artist whose work ran the gamut of subjects and genres. Even in the drawings that seem most divergent from Rembrandt's own, the vestiges of their training are never completely effaced.

Rembrandt's first documented pupil in Amsterdam was Govert Flinck, who, following a longer apprenticeship in another part of



the Dutch Republic, studied with the master for about a year beginning in 1635, shortly after Rembrandt had established his own studio. Around this time, Rembrandt painted some of his major history paintings, among

ABOVE
Gerbrand van den Eeckhout (1621–1674),
Youth Smoking, 1650s, brown ink with brown and gray
 wash on paper, Fondation Custodia, Collection Frits
 Lugt, Paris

OPPOSITE PAGE
Philips Koninck (1619–1688), *River Landscape with
 a Town on the Horizon*, c. 1660, pen and brown ink
 with brown wash and watercolor on paper,
 Fondation Custodia, Collection Frits Lugt, Paris

them his famed *Danaë* of 1636, a mythological scene featuring a lifesize reclining nude. Flinck became an independent master in 1636 and went on to have a successful career as a portraitist and history painter. In the 1640s, he met regularly with a group of artists to draw from live nude models hired for the purpose—a controversial practice at the time. In his *Reclining Female Nude* of about 1648 (page 7), the model rests one arm over her head, taking a famous pose from ancient statuary and Renaissance art. Through his deft handling of his media, Flinck creates a vivid rendering of a living, breathing woman. Using

the blue paper as a mid-tone, Flinck applied smooth touches of white chalk and hatching in black chalk to model the body and convey the fall of light on bare skin—giving his nude the appearance of a sleeping nymph bathed in moonlight. Flinck does not draw the contour of the figure in a continuous line but frequently lifts the black chalk off the paper in a series of connected and overlapping curved strokes that capture, and even accentuate, the model's undulating silhouette and the way in which the flesh of her torso creases and folds over itself where her body bends. The question of idealizing a figure was a contentious one during this period. Rembrandt himself made a show of his refusal to idealize the human form by depicting fleshy, thick-waisted female nudes. Although a slimmer figure than Rembrandt's typical models, Flinck's reclining woman reveals a similar interest in lifelikeness. As a figure study from life, the drawing of course aims for objective imitation, but, as always, choices are made to omit and to include. Here, a bit of chalk suggests a tuft of underarm hair and a dip in the contour of the left calf may be a mark from a recently removed stocking.

Rembrandt continued to attract students, with especially large numbers entering his studio during the late 1630s and 1640s. One of them, Gerbrand van den Eeckhout, is presumed to have trained with Rembrandt for a few years before becoming an independent master and painter of multigure scenes of various subjects in 1641. His *Youth Smoking* (above, left) is one of a series of brush and wash studies of a male figure engaged in various seated, standing, and reclining activities. Rembrandt only occasionally made



drawings with brush alone, and when he did, he applied it in rapid and often linear strokes unlike the precise and painterly application of wash in this sheet, dated to the 1650s. Nonetheless, van den Eeckhout's extraordinary control of his liquid medium and accomplished handling of the brush are reminiscent of his master's work in pen and ink. Just as Rembrandt does in his drawings, van den Eeckhout varies the intensity of his washes to create the illusion of three-dimensional form and space. He reserves the dark undiluted ink for the underside of the boy's hat and the line of shadow it casts on his forehead, while deft strokes of wash in two tones give shape to the youthful face and convey the stream of natural light that illuminates the figure and casts a deep shadow on the wall behind him. To the right of the figure's hand, a thick curved stroke stands for the shadow of the collar and simultaneously suggests the fabric's weight, while touches of light wash suggest the slight upward turn of the collar's corner. Here, van den Eeckhout exhibits a sensitivity to light and shadow and a splendid manipulation of bare paper that come close to Rembrandt's draftsmanship, but in an idiom that is uniquely his own.

The landscape painter Philips Koninck did not study with Rembrandt, but instead emulated his work from beyond the master's studio. Rembrandt painted relatively few landscapes, in spite of the immense popularity of the genre, but he drew and etched many views of the Dutch countryside, among them his famous *Goldweiger's Field*. This etching features the especially wide format and sharply receding vista that appears in Koninck's *River Landscape with a Town on the Horizon* (above). Koninck's colorful, painterly sheet, executed in a controlled technique, has all the qualities of a finished work made by the artist in his studio, probably after sketches he had drawn in the open air. With quick strokes of pen and brush and varied tones of green, brown, blue, and black, Koninck conveys the diverse textures of the landscape. For the splendid passage of glassy water in the left foreground, he applied a thin layer of watercolor, leaving untouched areas of the paper to stand for vivid reflections of sunlight. The same silvery blue punctuates the composition and leads the eye through and across expanses of flat land and winding roads up to the tiny buildings on the horizon. Like painted and etched landscapes,

such drawings would have been made for sale, destined for a member of the burgher or merchant class who dominated the art market in seventeenth-century Holland, among them rarefied collectors and connoisseurs in whose footsteps Henry Clay Frick and Frits Lugt followed three centuries later.—*Joanna Sheers, Curatorial Assistant*

The exhibition is organized by Colin B. Bailey, The Frick Collection's Associate Director and Peter Jay Sharp Chief Curator, in conjunction with Margaret Iacono, Assistant Curator, and Joanna Sheers, Curatorial Assistant.

Principal funding for the exhibition is provided by The Christian Humann Foundation, Jean-Marie and Elizabeth Eveillard, and Melvin R. Seiden. Corporate support is provided by Fiduciary Trust Company International. The exhibition is also supported by an indemnity from the Federal Council on the Arts and the Humanities.

The catalogue is made possible by the Robert Lehman Foundation, Inc. It is also underwritten, in part, by public funds from the Netherlands Cultural Services and by the Netherlands-America Foundation.

From the Royal Court of Hanover

Two Silver Fountains and Basins

At the beginning of the twentieth century, when Henry Clay Frick was building his art collection, an elaborate silver service was a sign of wealth and power. Indeed, for centuries before Frick's time, silver services had been owned by royal families, aristocrats, high-ranking clergymen, and successful merchants. Frick, one of the wealthiest men in America, acquired hundreds of pieces of silver: small and large services as well as flatware of different sizes, shapes, and decorations. Most of his silver came from the American makers Tiffany & Co. and the Gorham Manufacturing Company. He also purchased a few antique pieces, mostly eighteenth- and early nineteenth-century British silver. Used by the collector and his family, the majority of these silver pieces were considered Frick's private property and therefore remained in his family after his death, in 1919. Only a few pieces were part of his original bequest to The Frick Collection, including a mid-eighteenth-century silver-gilt écuelle (above, right) made by Paul de Lamerie, the London-based, French-born Huguenot silversmith. Familiar to museum visitors, this écuelle has been exhibited in recent years in the museum's Dining Room, beneath George Romney's portrait *Henrietta, Countess of Warwick, and Her Children*. It has now been joined by four magnificent pieces of early



eighteenth-century silver from the royal service of Hanover, a generous two-year loan from a private collector.

The loan consists of two fountains (opposite page) and their accompanying basins (page 13), which, though nearly identical, were made about twenty years apart. The first fountain-basin set was commissioned around 1705 by George Louis, then prince-elector of Hanover and the future George I of Great Britain and Ireland. The second set was created around 1725 for George Louis's youngest brother, Ernest Augustus. The brothers were born in the capital city of Hanover, Lower Saxony, one of the wealthiest and most sophisticated courts in northern Europe. Their father was the ambitious Ernest Augustus, Duke of Brunswick and Lüneburg and the ruler of the principality

of Calenberg; their mother was Sophia of the Rhineland Palatinate, the granddaughter of James I of England. In 1714, it was through Sophia that George Louis inherited the throne of Great Britain and Ireland following the death of Queen Anne. He was fifty-four years old at the time.

George Louis inherited not only kingdoms and power from his parents, but also an appreciation for the elaborate ceremonies and pageantry of the court. In 1710, for example, he appointed as his *Kapellmeister* the composer George Frederick Handel, who staged a full production of his opera *Rinaldo* as part of George Louis's coronation festivities. While he was Elector of Hanover, George Louis regularly commissioned silver for state banquets, including one of the splendid fountain-basin sets now

ABOVE, RIGHT

Paul de Lamerie (1688–1751), silver-gilt écuelle, mid-eighteenth century, The Frick Collection. The écuelle is stamped with the maker's mark PL.

OPPOSITE PAGE

Lewin Dedek (1660–1733), silver fountain, c. 1705, private collection





ABOVE
Studio of Sir Godfrey Kneller (1646–1723), *King George I*, 1714, National Portrait Gallery, London

OPPOSITE PAGE, CLOCKWISE
Dedeke, silver basin, c. 1705, private collection

The coat of arms of Ernest Augustus (1674–1728), Prince Bishop of Osnabrück, appears on both the fountain and basin made c. 1705 by Dedeke as well as on the fountain and basin made c. 1725 by Johann Wilhelm Voigt I (active 1716–1755).

The crest of George Louis (1660–1727), Elector of Hanover, initialed G(eorge) L(ouis) C(hurfürst). The crest appears only on the silver basin (opposite) made by Dedeke.

on loan to The Frick Collection. The set was made by Lewin Dedeke, who had apprenticed under Adam Wagner of Braunweig before becoming master silversmith in Celle in 1691. Six years later, Dedeke was appointed *Hofgoldschmied*, goldsmith to the court, a position he held until his death in 1733. Perhaps not by coincidence, Dedeke received George Louis's commission about 1705, around the time that his patron inherited the neighboring city of Celle within the principality of Lüneburg, following the

death of his uncle and father-in-law, George William. Dedeke's mark—the letters LD in monogram—appears several times on both pieces while the mark of the city of Hanover—a horse leaping over the number 12—is stamped only under the basin. In addition, the basin is engraved with the crest of George Louis (opposite page, bottom right).

Most of George Louis's silver remained at the Hanoverian court after he became king of Great Britain, and some of it passed to members of his family, including his youngest brother, Ernest Augustus. In 1715 Augustus became Prince Bishop of Osnabrück and, the following year, Duke of York and Albany and Earl of Ulster of Britain. Around 1725 he commissioned the second fountain and basin currently on loan to The Frick Collection, probably to replace damaged or missing pieces. The new set was made by Johann Wilhelm Voigt I of Osnabrück, one of the German prince's regular suppliers of metalwork. In size, overall form, and decoration it closely resembles the Dedeke fountain-basin set made for George Louis. As the Voigt pieces are inscribed "No. 2" while the earlier fountain and basin by Dedeke are marked "No. 1," it is assumed that the four pieces were intended to form a single group. Voigt's mark—IWV—is found twice on his fountain, next to the city mark of Osnabrück—a star or wheel shape. At a later date Ernest Augustus's coat of arms was applied to each of the four pieces (opposite page, top right).

At the court of Hanover, a complete silver service consisted of two distinct groups: table silver and buffet silver. Table silver included



plates, dishes, knives, forks, candlesticks, and sauceboats while the buffet included larger pieces such as salvers, ewers, cisterns, fountains, and basins. Fountains and basins such as those on loan to The Frick Collection were the largest and most costly objects in a silver service. During formal banquets hosted by the royal family, these pieces were placed on side tables adorned with towering wall-mounted displays of buffet silver that could reach more than twenty feet in height (see page 14). While the uppermost platters in such dramatic presentations would have been largely decorative, the fountains and basins near the bottom of the display were accessible for use. The fountains held water, which was used either to rinse glasses or to cool flasks of wine placed in the basins below.

The elaborate wall-mounted buffets popular in German courts during the Baroque period were part of a long European tradition. In the middle ages, silver and other precious vessels were frequently displayed on tables in the banqueting room. Such displays

became permanent during the sixteenth and seventeenth centuries when European courts adopted a less itinerant lifestyle. The displays demonstrated the court's wealth and refinement to visiting courtiers, foreign diplomats, kings, and princes. Many of the pieces were also used during formal banquets, during which times the impressive buffets were temporarily dismantled. When food became a new focus of attention during the late seventeenth century, the accumulation of sophisticated serving dishes and decorations left less room at the table for significant displays of silver vessels, and it therefore became essential to maintain the wall-mounted buffet as a demonstration of the host's status and wealth.

By the mid-eighteenth century, the Hanover family owned six silver services, which were regularly inventoried and meticulously stored. To avoid confusion, a name was given to each service. The fountains and basins currently on loan to The Frick Collection are said to have belonged

to Service E, one of the largest services at the Hanoverian court. The table silver from Service E included more than one hundred and sixty platters of different sizes; three hundred plates; hundreds of forks, knives, and spoons; twelve sauceboats; and dozens of sugar bowls, saltcellars, and pepper dishes. The buffet included three ewers and their accompanying basins, twelve large bottles, and probably the two fountains and two basins now on loan to the Frick. Extensive enough to furnish five large banquet tables, Service E was composed of



pieces originally from different services, made over the course of many years, and often decorated with the initials G(eorge)

ABOVE

Martin van Meytens the Younger (1695–1770), detail of *Coronation Banquet of Joseph II in Frankfurt, 1764*, oil on canvas, Bundesmobilienvverwaltung, Vienna

L(ouis) C(hurfürst), as in the case of the Dedeke basin at The Frick Collection.

Today, only a few European table services and buffets have survived as ensembles. Most were dispersed among family members over the generations. Either for financial reasons or owing to changing tastes

in favor of less elaborate displays, many heirs sold most or some of their ancestral silver. Because each service contained hundreds of items but only one or two fountain-basin sets, large fountains and basins are the rarest pieces found today. Only a few examples survive from the early eighteenth century, and most of these are British. This makes the German pieces now at The Frick Collection particularly remarkable.

Divorced from their original wall-mounted displays, the two fountains and two basins are still impressive for their simple yet monumental shapes and powerful decorative ornaments. The forms were directly based on ancient vessels, while the friezes of gadroons and acanthus leaves around the bases and tops were inspired by classical architecture. Other ornamentation such as the lion-head handles and the horse and unicorn finials were derived from royal insignia. The bold lion handles, for example, symbolize the power of the House of Hanover.

The four pieces on loan are a technical tour de force. Silver sheets were hammered by hand to create perfectly cylindrical, oval, and round shapes for the bodies of the fountains, basins, and lids. Before all the elements were soldered together, the foot and ornamented rims were separately cast and chased, as were the applied ornaments. Wonderful expressions of the baroque classicism that characterized the last years of the reign of Louis XIV, and much in favor at the court of Hanover, these imposing vessels communicate something of the grandeur and ceremony of royal feasts and court culture in eighteenth-century Germany.—*Charlotte Vignon, Associate Curator of Decorative Arts*

The Collectors Behind the Art

A Field Ripe for Study

The following article originally appeared in the Los Angeles Times on July 18, 2010. It is reprinted here with permission.

Henry Clay Frick, J. Pierpont Morgan, Louisine and Henry O. Havemeyer in New York; J. Paul Getty, Norton Simon, Arabella and Henry E. Huntington in Los Angeles; Andrew W. Mellon in Washington, D.C.; Claribel and Etta Cone in Baltimore. Big names in the art world—and merely a sampling of Americans whose art collections have shaped the nation's museums.

The artistic legacies of American collectors get serious attention in scholarly circles. The back story is another matter. While biographers and journalists may revel in the messy business of how and why rich and powerful Americans spend fortunes on Rembrandts, Monets, Picassos, and Rauschenbergs, art historians tend to concentrate on connoisseurship and aesthetics. That is beginning to change. Thanks to expanding views of art history, a fresh crop of scholars intrigued with the socioeconomic context of collecting and the provenance of art objects are giving American collectors a new level of scrutiny and respect.

"The history of collecting is so deliciously interdisciplinary," says Inge Reist, who directs the fledgling Center for the History of Collecting in America at The Frick Collection in New York. "It opens so many doors." The Center was established in

2007, after years of planning, "to stimulate awareness and study of the formation of fine and decorative arts collections from colonial times to the present, while asserting the relevance of this subject to art and cultural history."

It is an idea whose time has finally come, says Jonathan Brown, a professor at New York University's Institute of Fine Arts who teaches seminars on American collecting and played a leading role in the formation of the Frick's research center. "If you turn the clock back to 1880, the United States of America is a small country and the first gigantic fortunes are just in the process of being made," he says. "There is a sense on the part of the industrialists that the United States should have a high culture. Thirty to forty years later, by 1920, they had imported a great deal of Europe's patrimony."

America developed an entrepreneurial style of collecting that continues today with power brokers and arts patrons playing enormous roles in the cultural lives of their cities. Billionaire Eli Broad bankrolled a building bearing his name at the Los Angeles County Museum of Art, but dashed hopes that his contemporary collection would go there and is planning to build his own museum at a yet-to-be-designated location in the Los Angeles area. The late Donald Fisher, who founded Gap Inc. with his wife, Doris, struck a deal that will make his contemporary art holdings the centerpiece of a new wing at the San Francisco Museum of Modern Art—after a plan to erect a showcase for the collection at the Presidio was defeated by neighborhood protests. But until recently, Brown says, "the history of collecting in the United States had not been clearly



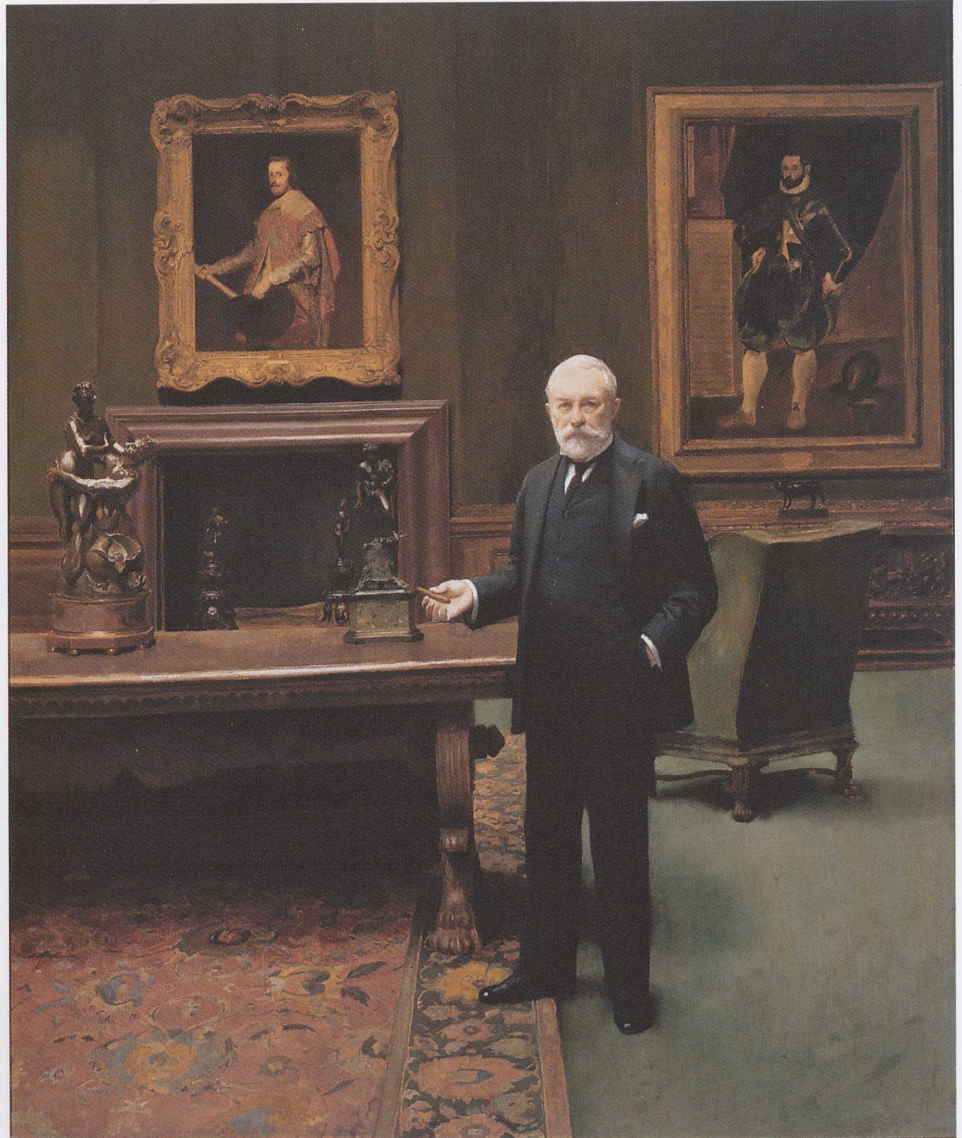
RIGHT
Inge Reist, Director of the Center for the History of Collecting in America, Frick Art Reference Library

MICHAEL RODYCOMB

defined as a subject, whereas in Europe it was quite advanced. The feats of American collectors were more than equal to what had gone on in the great centers of Europe, but scholars who habitually studied collecting in Spain or France or England never got their minds around the United States as a comparable example. Who buys what is inherently interesting. It is how culture puts its values on display. What distinguishes American collecting is a sense of the public good. The idea that collections would not only enhance the reputations of the collectors, but one way or another they would come into the public domain and provide an uplifting element to the American experience. There are a thousand and one fascinating tales to be told."

In Los Angeles alone, there is much to be learned about collectors who donated art to the forerunner of the Los Angeles County Museum of Art, in Exposition Park, and supporters of the Pasadena Art Museum who switched their allegiance to the fledgling Museum of Contemporary Art when Norton Simon took charge of the Pasadena institution.

One signal prototype of American collecting was Henry Clay Frick, a man of modest origin who built a great fortune and then left his remarkable collection to the public. The Pittsburgh coke and steel industrialist began collecting in 1881. At his death, in 1919, he bequeathed his New York City mansion, furnishings, and collection of paintings, sculpture, and decorative arts



ABOVE, RIGHT
Sir Gerald Kelly (1879–1972), *Portrait of Mr. Frick in the West Gallery*, 1925, oil on canvas, Frick Art & Historical Center, Pittsburgh

to be established as a public art gallery. His daughter, Helen Clay Frick, founded the Frick Art Reference Library in 1920. The art collection and the library's holdings of more than 250,000 books and periodicals, 80,000 auction catalogues, and a million photographs—much of it pertaining to American collecting—made the Frick an ideal location for the new research center, Reist says. Since its founding three years ago, it has set up fellowships for scholars and a biennial \$25,000 publication prize, which was awarded last year to Julia Meech for her book *Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion*. An outreach program includes professional seminars,

workshops, internships, and public symposia. Crowds have turned out for discussions of subjects such as "Holland's Golden Age in America: Collecting the Art of Rembrandt, Vermeer, and Hals" and "The American Artist as Collector: From the Enlightenment to the Postwar Era." Six of the Center's seven symposia were presented in New York; "Power Underestimated: American Women Art Collectors" was held in Venice, Italy.

The Center's small staff—three people who collectively fill the equivalent of two full-time positions—also has developed research tools, including an online database of American collection archives, bibliographies, and oral histories. The goal, Reist says,

is to streamline searches and consolidate a wealth of information and archives housed all over the world. So far, the archives directory encompasses about 5,000 collections in 500 repositories documenting the lives and activities of 1,500 American collectors. Researchers who visit research.frick.org/directoryweb/ find, for example, that information about New York taxi tycoon Robert C. Scull and his wife, Ethel—who collected contemporary art voraciously in the 1960s and scandalized the art world when they cashed in at auction in 1973—is available in interviews, papers, and record books at the Archives of American Art in Washington, D.C., and the Museum of Modern Art in New York. The life and times of Betty Parsons, a New York dealer, collector, and artist dubbed by *ARTnews* as “the den mother of Abstract Expressionism,” can be unearthed from the Archives of American Art, the National Portrait Gallery Library, the Hirshhorn Museum and Sculpture Garden Library, and the Getty Research Institute.

The Getty Research Institute, established in 1982, has a much broader reach than the Frick Center, and its special collections contain an expanding trove of letters, business records, and libraries of American collectors, dealers, artists, and critics. The enormous archive of Joseph Duveen, the dealer known for selling the collections of impoverished Europeans to fabulously wealthy Americans (including Frick, Huntington, and Mellon), is in great demand, says Marcia Reed, chief curator and head of collection development at the Getty’s research library.

“We have been interested in the history of museums and collections from the

get-go,” Reed says. “While we were collecting, we were chronicling the history of art collecting itself.” With funds to buy entire libraries, the Getty has acquired vast holdings of material bearing “the imprimatur of past collectors, connoisseurship, and taste,” she says. The trove includes the papers of art critic, curator, and collector Douglas Cooper and art historian Julius S. Held and a photo archive and business records of New York dealer French & Co. The Getty’s Provenance Index, a series of databases on collecting launched in the 1980s, is now under the umbrella of the Research Institute’s Project for the Study of Collecting and Provenance. Under the direction of Christian Huemer, the project organizes research on specific topics and supports scholars in the field by providing access to the far-flung resources of other institutions. Much of the scholarly work concerns collecting in Europe, but since the late nineteenth century it has become impossible to separate the European art market from that of America, he says.

American collectors are also the subject of exhibitions. That is not a new development, but such shows pop up with increasing frequency and sometimes with a new twist. *Robert and Ethel Scull: Portrait of a Collection*, a recent hit at Acquavella Galleries in New York, seems to have rehabilitated the reputation of a couple once vilified as vulgar, nouveau riche social climbers. *Picasso at The Metropolitan Museum of Art* sounds like a routine permanent collection show, but its catalogue details the ownership history of about one hundred objects, mostly donated by Americans who favored the artist’s early work. In Southern California, the Los

Angeles County Museum of Art presented a major exhibition of William Randolph Hearst’s collection in 2008–09, and a show of New York architect Peter Marino’s collection of bronzes, held at the Wallace Collection this past summer, is moving to the Huntington Library, Art Collections, and Botanical Gardens in October.

The *Journal of the History of Collections*, a scholarly publication of Oxford University Press, also appears to have a growing interest in who in America has bought what. Last November’s special edition on “The Art Collector: Between Philanthropy and Self-Glorification,” includes articles on Frick and Isabella Stewart Gardner, who established a museum in Boston. The May issue offers “Medieval Art for America: The Arrival of the J. Pierpont Morgan Collection at The Metropolitan Museum of Art” and “Golden Age Collecting in America’s Middle West.” As Reist puts it, “There was a moment when collecting was regarded as something almost frivolous, and it isn’t anymore.”—*Suzanne Muchnic, Special to the Los Angeles Times*

On May 6 and 7, the Center for the History of Collecting in America will present “Reflections across the Pond: British Models of Collecting and the American Response.” The two-day symposium will examine British collecting practices during the nineteenth century and the ways in which subsequent generations of American collectors reacted to the British tradition.

Please visit www.frick.org/center for times, speakers, and program information. Tickets can be purchased online beginning in April.

Fall Events

Autumn Dinner and Director's Trip to Rhode Island



PHOTOGRAPHS BY CHRISTINE A. BUTLER AND MARY E. EMERSON

On October 18, more than two hundred guests gathered for the Autumn Dinner, which this year paid tribute to Nelly Arrieta de Blaquier, a philanthropist and a distinguished collector of European and South American fine and decorative arts. The annual black-tie benefit raised nearly \$1 million to support programs at both the Collection and the Library. Edward Lee Cave, Juan and Marianna Sabater, and Sotheby's served as the evening's chairmen.

In September, Director Anne L. Poulet took a group of Trustees and other friends

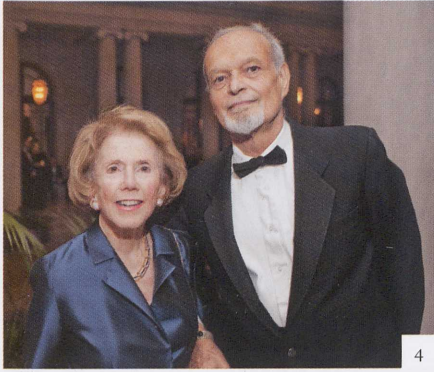
of the Frick to Rhode Island. In Providence, they toured the John Carter Brown Library at Brown University and the recently expanded galleries of the Rhode Island School of Design Museum, which boast elegant period rooms and a rich collection of fine and decorative arts. In Newport, the group visited several historic properties and saw fine examples of Gilded Age architecture, including The Breakers, designed by William Morris Hunt for Cornelius Vanderbilt II, and Rough Point, the English-style mansion formerly owned by Doris Duke.

Autumn Dinner

1. Margot Bogert, Anne L. Poulet, and Nelly Arrieta de Blaquier
2. Agnes Gund, John Hall, Emily Braun, and John Waddell
3. Edward Lee Cave, Elizabeth M. Stafford, and Count Nicholas Wenckheim
4. Mary Sharp Cronson and Alberto Paciucci
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Director's Trip to Rhode Island

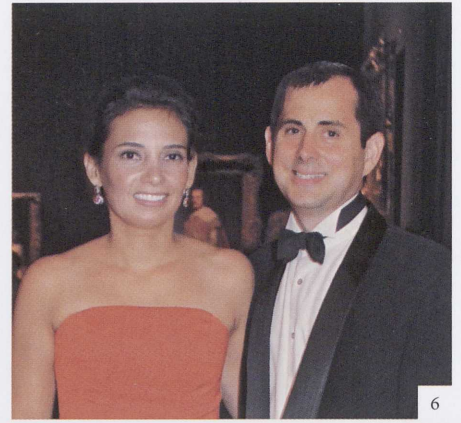
11. Mary Jo Robertiello and Mary Phipps
12. David Ford and Angela Brown Fischer
13. June Dyson, Anne L. Poulet, and Trudy Coxé
14. Colin B. Bailey, Maureen Donnell, and James Wilson



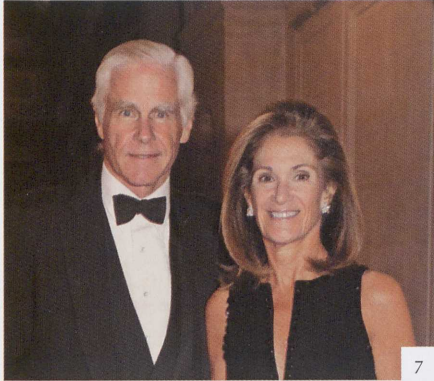
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We deeply appreciate the generosity of the individuals, foundations, and corporations that made substantial contributions to The Frick Collection during the past fiscal year, July 1, 2009, to June 30, 2010. These gifts and grants provided vitally needed general operating funds as well as support for a range of projects, including special exhibitions and publications, the education program, Library acquisitions, conservation equipment and materials, and services to scholars. We are most grateful to our supporters for their help in funding these important programs and services.

To read about the Frick's many activities and accomplishments of the past fiscal year, please see the complete Annual Report, which is posted online at www.frick.org.

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list donor names as requested. Please direct
corrections to Helen Freeman at 212.547.0709.*

Statement of Financial Position

June 30, 2010, and 2009

	2010	2009
<i>Assets</i>		
Cash and cash equivalents	\$ 2,459,184	\$ 2,682,055
Contributions receivable	3,738,486	4,717,317
Due from broker for securities sold	129,788	111,722
Inventory	641,027	662,312
Other prepaid expenses, receivables, and other assets	780,903	936,182
Investments in real estate, at cost	3,171,289	3,101,573
Investments in securities	213,263,666	195,396,237
Property and equipment, net	17,786,432	18,004,325
Total assets	\$ 241,970,775	\$ 225,611,723
<i>Liabilities and net assets</i>		
Accounts payable, accrued expenses, and deferred income	2,345,022	1,536,132
Accrued postretirement health and other benefits	5,982,189	5,117,893
Accrued pension benefits	888,315	2,290,857
Total liabilities	9,215,526	8,944,882
Net assets		
Unrestricted	189,196,411	176,622,195
Temporarily restricted	7,889,001	4,467,960
Permanently restricted	35,669,837	35,576,686
Total net assets	232,755,249	216,666,841
Total liabilities and net assets	\$ 241,970,775	\$ 225,611,723

Note 1

For purposes of brevity, the June 30, 2010, financial information presented here is excerpted from The Frick Collection's audited financial statements as prepared by the independent accounting firm of O'Connor Davies Munns & Dobbins, LLP, which rendered an unqualified opinion as to those statements' conformance with generally accepted accounting principles. This excerpted information does not include the Statement of Cash Flows or the footnotes, which are integral to a full presentation of the Collection's financial position. A complete Report of the Independent Auditors is available by writing to the development office of The Frick Collection.

Note 2: Measure of Operations

Operations include all revenues and expenses that are an integral part of its programs and supporting activities. The measure of operations includes investment income equal to the 4.5% spending rate (see Note 3) and excludes investment return in excess of, or less than, the spending rate. The measure of operations also excludes permanently restricted contributions; purchase and sale of Collection items; unsolicited, unrestricted contributions of \$50,000 or more, which are board designated for long-term investment as funds functioning as endowment; depreciation of fixed assets; and releases of net assets from restrictions related to non-operating items.

Note 3: Spending Rate

The Collection manages its pooled investments on a total return basis. To preserve the investments' long-term purchasing power, the Collection makes available to be spent each year a percentage of the investment portfolio's average market value for the twelve quarters ending the March prior to the beginning of the fiscal year. The spending rate was 4.5% for fiscal years 2010 and 2009.

Statement of Activities

June 30, 2010 (with comparative totals for the year ended June 30, 2009)

	Unrestricted			Temporarily Restricted	Permanently Restricted	Total	
	General	Board Designated	Total			2010	2009
Operating support and revenues							
Spending from endowment	\$ 10,814,138	\$	\$ 10,814,138	\$	\$	\$ 10,814,138	\$ 10,540,130
Other capital gain (loss)	(4,701)		(4,701)	790		(3,911)	146,775
Contributions	3,123,640		3,123,640	2,314,885		5,438,525	7,981,074
Admission fees	3,054,683		3,054,683			3,054,683	2,821,937
Membership	1,244,599		1,244,599			1,244,599	1,201,421
Bookstore sales and miscellaneous	1,278,496		1,278,496			1,278,496	1,246,146
	19,510,855		19,510,855	2,315,675	—	21,826,530	23,937,483
Net assets released from restrictions	1,725,406		1,725,406	(1,725,406)		—	—
Total operating support and revenues	21,236,261		21,236,261	590,269	—	21,826,530	23,937,483
Operating expenses							
<i>Museum programs</i>							
Operations	5,451,155		5,451,155			5,451,155	5,285,423
Special exhibitions, concerts, and lectures	857,062		857,062			857,062	1,345,104
Bookstore, including cost of sales	1,181,467		1,181,467			1,181,467	1,178,091
Total museum programs	7,489,684		7,489,684		—	7,489,684	7,808,618
<i>Library programs</i>							
Operations	3,493,404		3,493,404			3,493,404	3,765,644
Special programs	842,155		842,155			842,155	842,160
Total library programs	4,335,559		4,335,559		—	4,335,559	4,607,804
Total programs	11,825,243		11,825,243		—	11,825,243	12,416,422
<i>Supporting services</i>							
General and administrative	7,580,978		7,580,978			7,580,978	6,430,154
Fundraising	1,525,042		1,525,042			1,525,042	1,589,696
Total supporting services	9,106,020		9,106,020		—	9,106,020	8,019,850
Total operating expenses	20,931,263		20,931,263		—	20,931,263	20,436,272
Excess of operating support and revenues over operating expenses	304,998		304,998	590,269	—	895,267	3,501,211
Non-operating changes to net assets							
Contributions		100,000	100,000		93,151	193,151	1,505,942
Depreciation		(1,463,004)	(1,463,004)			(1,463,004)	(1,445,756)
Acquisition of Collection items			—			—	(4,800)
Net investment return designated for long-term investment		15,190,364	15,190,364	2,965,144		18,155,508	(55,251,498)
Pension and postretirement benefit plan liability adjustments	(1,692,514)		(1,692,514)			(1,692,514)	(2,823,578)
Net assets released from restrictions for investment		134,372	134,372	(134,372)		—	—
Total nonoperating changes	(1,692,514)	13,961,732	12,269,218	2,830,772	93,151	15,193,141	(58,019,690)
Change in net assets	(1,387,516)	13,961,732	12,574,216	3,421,041	93,151	16,088,408	(54,518,479)
Net assets							
Beginning of year	\$ 4,986,360	\$ 171,635,835	\$ 176,622,195	\$ 4,467,960	\$ 35,576,686	\$ 216,666,841	\$ 271,185,320
End of year	\$ 3,598,844	\$ 185,597,567	\$ 189,196,411	\$ 7,889,001	\$ 35,669,837	\$ 232,755,249	\$ 216,666,841

Please visit our Web site at www.frick.org to read descriptions of seminars and lectures, to register, or to see a full listing of upcoming events and education programs.

Seminars

Register online or by calling 212.547.0704.
\$100 (\$90 for Members)

Thursday, February 10, 6:00 to 7:30 p.m.

The Return of the Argonauts

Lee Patterson, Frederick W. Hilles Professor of English, Yale University

Monday, February 28, 2:00 to 4:00 p.m.

Beautiful Boucher

Joseph Godla, Conservator, and Charlotte Vignon, Associate Curator of Decorative Arts, The Frick Collection

Monday, March 7, 2:00 to 3:30 p.m.

Frits Lugt as a Collector and Connoisseur of Rembrandt's Drawings

Stijn Alsteens, Associate Curator, Department of Drawings and Prints, The Metropolitan Museum of Art, New York

Monday, March 21, 2:00 to 3:30 p.m.

Animals in Combat:

Florentine Bronzes at the Frick

Denise Allen, Curator, and Julia Day, Assistant Objects Conservator, The Frick Collection

Tuesday, April 12, 6:00 to 7:30 p.m.

Degas in Search of the Dance

Rika Burnham, Head of Education, The Frick Collection

Monday, May 2, 2:00 to 3:00 p.m.

Mr. Frick's Rembrandts

Colin B. Bailey, Associate Director and Peter Jay Sharp Chief Curator, The Frick Collection

Education Evening

Friday, May 13, 6:00 to 9:00 p.m.

Rembrandt Night

To celebrate the special exhibition *Rembrandt and His School*, the Frick will host a free after-hours event that will include an opportunity to meet the curators, attend gallery talks, sketch in the Garden Court, and listen to live music. For more information, e-mail education@frick.org.

Concerts

For program information or to purchase tickets, visit www.frick.org/concerts.
\$30 (\$25, Members)

Sunday, February 20, at 5:00 p.m.

Gören Söllscher, Swedish guitarist

Sunday, March 13, at 5:00 p.m.

John O'Connor, Irish pianist

Sunday, April 3, at 5:00 p.m.

Kandinsky String Trio

Sunday, May 1, at 5:00 p.m.

Les Délices, American artists in

New York debut: oboe, violin, viola da gamba, harpsichord

Sunday, May 22, at 5:00 p.m.

Thomas Zehetmair, Austrian violinist

Lectures

Unless otherwise noted, lectures are free.
No reservations are necessary.

Wednesday, February 16, at 6:00 p.m.

Frits Lugt as a Collector of Drawings by Rembrandt and His Circle

Peter Schatborn, Emeritus Head of the Print Room, Rijksmuseum, Amsterdam

Wednesday, March 23, at 6:00 p.m.

Alex Gordon Lecture in the History of Art

Rembrandt and Realism

Christopher Brown, Director, The Ashmolean Museum of Art and Archaeology, Oxford

Wednesday, April 6, at 6:00 p.m.

Rembrandt and Dou: Rivalry in Self-Portrayal

H. Perry Chapman, Professor, Department of Art History, University of Delaware

Wednesday, April 20, at 6:00 p.m.

On Solid Ground: Rembrandt as a Printmaker

Nadine Orenstein, Curator, Department of Drawings and Prints, The Metropolitan Museum of Art, New York

Saturday, May 14, at 2:00 p.m.

This lecture is free with museum admission.

Rembrandt/Not Rembrandt in Retrospect

Walter Liedtke, Curator, Department of European Paintings, The Metropolitan Museum of Art, New York

SPECIAL CONCERT EVENT

Tuesday, March 29, at 7:30 p.m.

Chopin in Paris

Jeffrey Swann, piano; Jennifer Rivera, mezzo-soprano; Yehuda Hanani, cello
Tickets, \$50, are available online or by calling 212.547.0696.

A celebration of the European salon, this program will feature Chopin's ballades, waltzes, Polonaises, and the poignant cello sonata, framed by works of his contemporaries, including his friendly rival Franz Liszt. The performance will be followed by a reception.—Presented in partnership with *Close Encounters with Music*.



The Frick Collection

1 East 70th Street
New York, New York 10021
212.288.0700

Collection Hours

10:00 a.m. to 6:00 p.m. Tuesday through
Saturday; 11:00 a.m. to 5:00 p.m.
Sundays; closed Mondays and holidays

Admission

Members receive unlimited free
admission to The Frick Collection.
Adults, \$18.00; \$12.00 for seniors;
\$5.00 for students; on Sundays from
11:00 a.m. to 1:00 p.m., visitors are
invited to pay what they wish.
Children under ten are not admitted.

Membership

For information regarding your
membership or to give a membership
as a gift, please call the membership
department at 212.547.0707.

The Museum Shop

The Museum Shop is open during
regular Collection hours. You may also
purchase items online at www.frick.org
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Frick Art Reference Library

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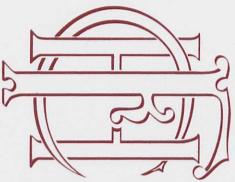
Library Hours

10:00 a.m. to 5:00 p.m. Monday through
Friday; 9:30 a.m. to 1:00 p.m. Saturdays;
closed Sundays, holiday weekends,
Saturdays in June and July, and during
the month of August. The Library is
open to all researchers free of charge.

Visit our Web site at www.frick.org.

MICHAEL BODVCOMB

Rembrandt van Rijn (1606–1669), *Nicolaes Ruts*,
1631, oil on mahogany panel, The Frick Collection



THE FRICK COLLECTION

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UPCOMING EXHIBITIONS

Rembrandt and His School: Masterworks from the Frick and Lugt Collections • February 15 through May 15, 2011
In a New Light: Bellini's St. Francis in the Desert • May 22 through August 28, 2011